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WORKSHOP ON BIBLIOGRAPHY & INDEXING no. 2, October, 1980

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CARLIS Workshop on Bibliography and Indexing in the Fine Arts in Canada

The one day workshop on Bibliography and Indexing was held on Thursday, June 13th at the University of British Columbia Library with 80 registrants. The morning session on Bibliography heard Roy Stokes, Director of the School of Librarianship of the University of British Columbia, speak about historical bibliography and the problems involved when trying to locate information about engravers, etc. prior to the 19th century.

Dr. Francess Halpenny, Associate Director of the University of Toronto Press, talked about the bibliographies now available in Canadian literature and compared this with the almost total lack of same in Fine Arts. She pointed out that although the subject field is ready for development, there might be serious problems with getting the resulting work published.

Melva Dwyer, Head of the Fine Arts Division, U.B.C. Library, ended the session with a show and tell of some types of bibliographies which are now available. The lack of Canadian content was mentioned in several instances, but it was pointed out that exhibition catalogues and monographs are becoming excellent sources of information.

Three speakers discussed various aspects of indexing in the afternoon. Harry Campbell, Director of the Urban Libraries Study Project, Toronto, referred to problems and uses of networks. He stressed the need for computer input of indexing which is presently being done at various libraries across Canada.

Brian Owen, Systems Division, U.B.C. Library, demonstrated KWIK indexing and its application to Fine Arts pamphlet and ephemera materials. He stressed that this was a way to gain access to materials presently being lost to public use.

André Nitecki, Faculty of Librarianship, University of Alberta, concluded the afternoon with a very interesting and detailed breakdown of the system he has developed to index and catalogue a collection of African artifacts.

Other features of the day were the buffet lunch held at the U.B.C. Faculty Club for all participants and the late afternoon visit to the Museum of anthropology.

FLOREAT BIBLIOGRAPHIA!

Roy Stokes

I see no reason to try and improve upon Sir Walter Greg's basic definition of bibliography as the study of books as material objects. It has all the merits of brevity and places full stress on the most basic feature of the study. Variations which have been suggested, such as substituting tangible objects for material, seem to me to add nothing of importance. It has the advantage of a definition which can be expanded almost to infinity in order to represent particular aspects of the study without making it necessary to change the heart of this now established interpretation.

Its forcefulness lies in the fact that it directs attention immediately to the core of bibliographical study. In general parlance a book is normally regarded as something in which the text is pre-eminent and its physical nature serves simply to convey that text. In bibliography the material nature of the book is all-important and the text is, in the normal sense, of no concern. This is what Greg meant when, in another part of one of his definitions of bibliograpy, he stated that bibliography "has nothing whatever to do with the subject or literary content of the book" or, on another occasion, that "to the bibliographer the literary contents of a book is irrelevant".

Everything, therefore, hinges on how such study of the physical nature of the book is to be conducted; what kind of evidence is viewed and what are likely to be the fruitful outcomes of the study.

The field is confused because the word 'bibliography' has now become largely attached to an activity which has very little bibliography associated with it. That area, which is sometimes called enumerative or on other occasions subject bibliography and which consists in the compilation of lists of books on various themes, is not truly a bibliographical enterprise at all. Nothing of the study of the physical nature of the material is normally involved. A.W. Pollard and Greg were both of one mind in this. "The compilation of the 'bibliography' itself", wrote Greg, " - the selection of the works and their arrangement in the most illuminating order ... - must be the work of the expert in the subject with which it deals and not the bibliographer". On another occasion he added that the only bibliography which a bibliographer could compile would be a bibliography of bibliography.

It is not suggested that work of this nature is unimportant. On the contrary, it is of prime importance but it is something which is other than bibliographical. Even Sir Walter Greg, having completed his superb bibliography of The

English Printed Drama to the Restoration, was of the opinion that this was a part of his literary work and not of his bibliographical work.

Of what then does bibliography consist and what is the relationship between this area of study to the Fine Arts in general?

There have been many attempts to try and particularise the individual facets of bibliographical study and not one of them is likely to achieve wide universal acceptance. For present purposes, however, I think it does no harm to take some clearly defined areas. These are Historical Bibliography, Analytical and Descriptive Bibliography and what is often known as Textual Bibliography or is frequently more properly understood as the application of bibliography to textual studies. These, taken as a whole, and concentrating on the relationships between the part, give an initial indication of what bibliographical studies are trying to accomplish. I have put Historical Bibliography first simply because I believe that it acts as the great cradle for other bibliographical work. When we are studying the bibliographical nature of one particular book, and even of one particular copy, much information is hidden from us by the whole complexity of the operations which brought the book into being. From the moment of its conception in the mind of an author, through the initial stages of the preparation of the text or the plates, through the processes of printing and manufacture and on throughout the marketing and distribution of the work, we are provided with an historical development.

These are areas which need to be investigated if we are to understand exactly what the book means in the context of its own time. For example; as the general development of printing processes, and now even of printing machinery, is reasonably well established, it is not inaccurate to say that the general history of the processes of illustration, either for book illustration or individual prints is fairly well known. It is still, however, by no means easy for a study to find detailed information regarding the methods of printing, as distinct from creating illustrations in, say, the 16th, 17th or 18th centuries. The general processes of letterpress printing are known and understood to a far greater extent than for illustrative or plate work.

Let us embroider a little bit just taking one example. The development of the mezzotint of the late part of the 17th century is fairly well reported even if there is no substantial agreement as to who invented it or really who developed it. What we really have little knowledge of, and I suggest no knowledge at all,are the problems which were met in that period in printing a mezzotint. This process which was so different involves creative work on the part of the artist or engraver and gives the printer problems which had never been faced before. We have no documentation at all as to exactly how this very complicated business was resolved at that time.

Similar are the problems which we know a little bit more about, the problems of the printer in coping with line engravings in the late part of the 15th century. We know the process of line engravings was well established before but the problems of printing a line engraving in the early days of the printed book were monumental. One could multiply this, I think, with almost every process. The distinction between how do we create the plate and then, how do we cope with the enormous difficulties of printing from that plate.

This probably accounts for the fact that so many bibliographical works tend to avoid overmuch detailed reference to the illustrative processes. Many bibliographers are not sufficiently sure of their ground to be able to designate the illustrative processes used in a particular print or series of prints. We are inclined to find a general statement that there are twenty engraved plates with the term 'engraved' covering every intaglio process. The niceties of trying to distinguish between the various intaglio processes which might be combined within a single plate or within a single book are comparatively rare. The lack of study directed to the printing processes has widely resulted in scant attention to the various states and conditions of illustrations and plates in bibliographical tools. Outside a small number of specialised studies there is little evidence of general concern. But if some aspects of the processes themselves are fairly clearly established, the same can certainly not be said of the practitioners. One needs to take only a comparatively small number of books with plates or illustrations in order to experience considerable difficulty in establishing anything whatsoever about the engravers or etchers. Students who are brought up in the belief that there are large numbers of volumes of dictionaries of artists and engravers, all look in vain for many of the humble practitioners who contributed so much to the development of the printed book and appear to leave little record behind them except their names on plates of their own manufacture.

It is true that some of the major figures produced enough work to have their whole corpus fairly clearly established, but beyond them there is a legion of rather shadowy figures. Only with even greater difficulty are we able to establish anything at all about those craftsmen who gave their talents to activities which are rarely acknowledged within the book itself. We admire woodcut borders, tailpieces, headpieces, and even many ornamental title pages without being able to attribute them to any particular workman. This is, not unnaturally, particularly true for some of the earlier periods of book-making but there are still problems when we come to more modern times. Many people gaze, sometimes enthusiastically, at the work of the Kelmscott Press and admire the craftsmanship of William Morris in the woodcut borders and of Edward Burne-Jones in the illustrations and rarely

stop for a moment to acknowledge the craftsmanship of W.H. Hooper, the master engraver, who usually did the cutting for both of them.

The innumerable small-time artists and craftsmen, who for centuries have provided the actual work which we see within many of these books, are similar to a coral reef. The final product is seen and admired but the individual creatures who formed this magnificence are long since forgotten. There is a large amount of research yet to be done in many different areas in order to elucidate this area of bibliographical work.

Another area which comes to mind in the historical background of art books refers in particular to some of the great plate books of the latter part of the 18th and the early years of the 19th century. It is within this period that some of the most splendid examples of great plate books occured. Many of them, and this was natural because of their high cost, were issued and distributed in parts and many were also published by subscription. We invariably see them now in the bound form into which many of them were no doubt transformed soon after the completion of their publication, and we have little opportunity to observe the works as they first hit the public. We know all too little of the part-issue of plate books during this period, in what form they were issued and exactly how they were marketed. If you were buying one in a bookshop, what would that part have looked like as it lay on the bookseller's counter? We have sufficient examples of 19th century part-issues to know how they appeared to their purchasers but this is not significantly true of some of the great art books. Although work has begun within the past five or six years on the problems of subscription lists, and into this category many art books fell, there is no clear indication yet as to precisely their method of distribution.

All these are matters of considerable concern and they become of even greater moment when we realize the effect of our lack of knowledge on the way in which we can describe such works.

Because so many of the 18th century books were issued in parts, it follows that copies would have been bound up by the owner rather than issued bound. This will account for the fact that plates vary so often in number and position as well as in state and colouring from copy to copy of a book, with the result that it has been suggested that the position of plates within a book is not of any real significance.

In turn this leads to the problems which are encountered in the next aspect of bibliographical work, namely that of analytical and descriptive bibliography. I have put these two together on this occasion because the process of elucidating the various facts regarding a book which constitutes analytical biblio-

graphy, is normally followed by a recording of those facts which is the process of descriptive bibliography.

We are considerably hampered in our understanding of the interaction between analytical and descriptive bibliography in relation to the Fine Arts in that there has been so very little work done in this area and therefore so few examples which can be studied. It is especially noticeable when a comparison can be made between the attention given to letterpress and to illustration in the same book. For example, when Charlton Hinman published his book on the Printing and Proofreading of the First Folio of Shakespeare, which contains a not entirely unknown engraving, out of the thousand pages or so which he devoted to the text he devoted three pages only to the study of the Droeshout portrait. It would be unwise to suggest that the portrait is of measurable importance in relation to the text, but it is certainly one of sufficient standing to merit a little more detail. Other than the fact that there are three known states of this portrait, Hinman says very little else about it. This example can be multiplied many times in relation to other well known works which contain engravings and where the amount of attention given to them is negligible in comparison with the detail given related to the text. It follows, almost automatically, that several of the main text-books for students on bibliography pay comparatively little attention to an understanding of books with illustrations or plates. This lessening of interest with illustrative material in general is visible in the finished products and the vicious circle is complete. Many of the bibliographical tools which concern themselves with plate books in some form or another have been general rather than specialised works and appear to have been aimed much more at the bookcollector than the bibliographer. I am thinking of examples such as the catalogues of the Abbey Collection of Aquatints and Lithographs or of books such as Tooley's English Colour Plate Books. In both instances there is comparatively little detail of the plates other than a recording of the number which one should expect to find in a complete copy and some very brief description of the plate itself. It would be not unreasonable to go so far as to say that the only work which can be regarded as a model for the bibliographical treatment of plate books is the work of Allan Stevenson in the catalogue of the Hunt Botanical Library. In that work Stevenson could point to one work only prior to his where books of this nature had been given reasonable bibliographical detail, and this was Gordon Dunthorne's Flower and Fruit Prints of the 18th and early 19th Centuries.

It would seem in some measure that we have fallen from grace rather than having never attained it. I say this in that I was recently looking again at M.R. James' Catalogue of Manuscripts in the Fitzwilliam Museum and admiring,

as I admire everything which he did, the detail relating to the art work which he gave in describing those manuscripts as long ago as 1895. It is now a commonplace to say that, of course, the difference is that in describing manuscripts one acknowledges the uniqueness of the manuscript and therefore gives detail in, if anything, over-abundance. On the other hand, the past twenty-five years have taught us to regard the uniqueness of copy even in comparatively recent printed books as a matter of importance. We have become much more aware of the quantity and significance of variants, and the fact that, in Falconer Madan's words, "there is no such thing as a duplicate". Even before we realized the full impact of this so far as print was concerned it was widely acknowledged that plates showed many states in the course of their use and that progressive wear produced important changes. Consequently, there was a particular and curious kind of uniqueness which every plate book would exhibit.

We can no longer regard any printed book as being simply one of a group without realising that it is also a highly individual item and plate books are very much to be regarded in this way. I dare not go so far as to say that a plate book needs the lavish amount of detail which M.R. James and many others would give to illustrations within a manuscript. However, I have no hesitation in urging that we need to move much father in that direction than to maintain the comparative neglect which is frequently offered. If I cite but one example to demonstrate this viewpoint it would be to suggest a look at Allan Stevenson's description of William Curtis's Flora Londoninensis, No 650 in the Hunt catalogue. Even M. R. James would approve of this.

During the past thirty-five years there has probably been more discussion over the application of bibliography to textual studies than to any other area. Certainly, a great deal has been done primarily with literary texts and, most especially, of Elizabethan, Jacobean dramatic texts to draw attention to this particular area of bibliographical studies. There are many texts which are now exhibiting a greater degree of published purity than would have been so had it not been for the application of bibliography. It is obvious, however, that the great impact of this must be very literally in matters of text and it might well appear that the area of Fine Arts would remain impervious to any kind of attack of this bibliographic method.

Certainly, one can think of few examples in which any activity, which is similar to textual studies, has been attempted within this field of bibliography in its application to the fine arts. Yet this is probaly due to the fact that so little has been studied in this direction. The number of bibliographers who have applied themselves primarily to matters of fine art material have been

singularly few. But when one considers, for example, the contributions of the bibliographical study of Sir Geoffrey Keynes to the work of William Blake it would seem that there can be some measure of importance in such applications. One would not have to search very far to find examples of illustrations and plates which, while illustrating an accompanying text, do, at the same time, add significantly to the detail given within the printed text itself. I am thinking, not simply of the possible greater impact of the visual image to the verbal, but quite literally to elements shown within the illustration which are nowhere apparent in the text. If the artist were the author of the text then there is an additional importance in such kind of authorial emendation. If the artist worked closely with the author, of which there are innumerable examples in publishing history, then there could be an almost equal authority within the illustrative material.

Even if there is no known connection between the author and artist, then one might expect that the additional ideas shown through the secondary medium could provide valid comment, at least as authoritative as editorial notes and emendations.

Also, we must not neglect the fact that we have learned within the last fifty years not to be content with any bibliographical work until many copies of the single printing have been compared. There have long been grounds for this in the world of art work because of the progressive states and conditions of an illustration. Normally we think of these as merely being copies which exhibit signs of wear and perhaps re-working. Although it is true that the majority of examples are simply attempts at providing a longer life for the plate in question there may be other aspects as well. A year or so ago, some students here were looking at an 18th century volume of verses in which there were the typical engravings illustrating the text. Comparison of two copies, however, revealed the fact that in one engraving there were the two heads of a pair of lovers revealing a rather close association behind some thick greenery. In another copy, and presumably a later state of the plates, the heads had disappeared because the greenery had been extended in order to mask whatever activity was taking place in the bushes. This is surely as clear an example of textual change as one would get in a cancelled leaf with an emended verbal text.

However often I discuss the function of bibliography, and I plead guilt to its frequency, I always hear the still small voice, or occasionally the raucous clamour, of the question, 'What has this to do with my daily life at a reference desk?" This above all. Simple answers are possible only when detailed research has given them authority. We are able to be certain in our crisp statements regarding authorship, title and date (to mention the most frequently cited items) only when we have the assurance arising out of detailed study. The ability to write an extremely full bibliographical description confers the opportunity to write an extremely simple one. Floreat bibliographia.

AN AGENDA FOR BIBLIOGRAPHY IN THE FINE ARTS

Francess G. Halpenny

Professor Stokes has given us an analysis of the types of bibliography, and it is my charge to proceed to the challenge of practice and of publishing, to the application upon specific subjects. I shall leave aside indexing (to be discussed this afternoon) and am concerned mainly with what has been referred to as "reference" or "systematic" bibliography - although I am quite prepared to accept Professor Stokes's opening premise that "bibliography" is not the accurate term for this activity. The activity stems from the practitioner's interest in the content of the books and other materials he examines rather than in the physical form and presentation of printed works. The distinction is made in one of the leaflets you will find in the kit compiled by the Committee on Bibliographical Services for Canada - entitled "The Practice of Bibliography". I take it that a chief concern of this workshop is with the provision of aids to knowledge about the fine arts in Canada, and therefore with the type of activity that provides it. Reference bibliography has much work to do in the fine arts as in all areas of Canadian studies. It is inseparable from art history and makes it possible. Needless to say, however, I am conscious of and concerned about the interesting and valuable work that has been and still should be done by "historical" and "descriptive" and "critical" bibliography in such an area as the study of illustrated editions, about which Professor Stokes has spoken in such an illuminating way.

I should like to start by stating a conviction that has been strengthened in recent years as I have been working more intensively with bibliographical matters. This is that any subject of inquiry only really exists and can only really be known in its bibliography. A subject begins to have visibility and to take shape as early and later writings about it occur and then are discovered, as information about them is put into bibliographical organization, and the results are then made known. By means of bibliography those likely to be interested in the subject, but also those not yet aware of the possibilities latent in it, see what is being found out about it and may themselves begin to contribute to its development as researchers, critics, librarians, and archivists. As a result of this linkage of bibliography, information from its items about the subject becomes available for the use of students and readers. Through bibliography, then, a subject receives form and becomes accessible to more and more people.

I might demonstrate this point in several ways, but I am going to use Canadian literature as an illustration, and in what I shall have to say, I know you will detect parallels for the area of the fine arts. Not long after the war it became apparent that Canadian literature had been unfairly and unwisely represented in a paucity of undergraduate and graduate works, and somewhat shamefaced efforts began to remedy the situation. They quickly came up against the fact that no one was exactly sure what "Canadian literature" meant in terms of works executed in the 18th, 19th, and 20th centuries. There was little or no bibliography. What was the subject? Hence the first major fact-finding expedition: R.E. Watters' Checklist of Canadian Literature and Background Materials, originally published by University of Toronto Press in 1959, the preparation of it having been supported by the Humanities Research Council of Canada. It was the simplest, most basic form of enumeration, much of it compiled from card catalogues and with the inevitable complement of wrong attributions, ghosts, and misleading information (the work was issued in a revised edition in 1972). A companion piece to this listing of the literary works themselves was a guide to writings about them, provided by Watters and Inglis F. Bell in 1966 in their Canadian Literature 1806-1960: a checklist of articles, books and theses on English Canadian literature,

its authors, and language. (A kind of continuation of the general enumerative record has been provided in recent years by an annual "Bibliography of Canadian Literature" latterly compiled by Bruce Nesbitt of Simon Fraser University. It has had its difficulties finding a secure route to publication, having used Canadian Literature, Essays in Canadian Writing, and the Journal of Canadian Fiction, and it is some years behind in the published record: an illustration of one kind of problem in keeping printed bibliography up to date.) With Canadian literature given form, however rudimentary, by the Watters Checklist, study could proceed, and the next major effort, the Literary History of Canada, based on the Watters' Checklist, provided an over-all pattern by which the development of the literature could be understood in general terms. The project, again with research support from the Humanities Research Council and with support for publication provided to University of Toronto Press by the same council, was published first in 1965 and updated in 1976. An editorial board to take the coverage further, up to 1984, is already at work. I serve on this board, and at a meeting of the Humanities Association in Montreal last month we held an open forum to receive suggestions; it was a fascinating occasion for we were given ideas about revisions to earlier volumes in order to reflect current subject interests and new information and also concerns about how to cover a vigorously expanding contemporary literature on a scale similar to that of the earlier volumes. Has this literature now escaped the capacity of the survey form to deal with it adequately? It is a question that is bound to arise as Canadian studies in other disciplines develop.

It was at the point of the pioneer works that teaching of Canadian literature began. Texts for students then became the order of the day, and McClelland & Stewart, particularly, daringly launched themselves upon the paperback New Canadian Library for older and newer titles; without this series, and the other paperback editions that followed, the teaching would have been impossible - and, it might be noted, one could certainly show that the books put into the New Canadian Library reflect the literary emphases of the Literary History. The next development was, as you might expect, a growing interest in individual writers as researchers, students, librarians, teachers outside universities became more familiar with the field and wished to pursue their differing inquiries. Again the cry went up; what is the body of their work? what has been said about them? what do we know? And again, the answer to another need for form and substance had to be addressed by bibliography. Workers in the field have been poking away at this need for some time, through bibliographies on Canadian fiction or poetry, or on writers such as Margaret Atwood, bibliographies which, with varying amounts of internal organization or annotation, give the shape of their topics. Such bibliographies have been published as separates or as articles in journals. We are by no means finished with this activity, and thus by no means freed yet of the necessity to repeat obvious references because no one has proceeded past them.

As one might expect, it was the major genres and writers that exercised pressing claims to attention first and even all these have not been fully covered. I might draw to your attention here a recent publication by ECW Press, also celebrated at the Learned Societies meeting, which is the brainchild of two indefatigable young men, Robert Lecker and Jack David, and works out of Stong College in York University. They began their publishing enterprise with the journal Essays in Canadian Writing, and have expanded their interests to the publication of a few separate volumes of essays and now to full-scale bibliography and volumes of literary criticism. Their expressed intention is to publish a series of collections of bibliographies: volume I of The Annotated Bibliography of Canada's Major Authors has five writers in it: Atwood in prose (significantly this section makes use of Alan Horne's earlier work in the form of an unannotated checklist which appeared in Canadian Library Journal), Margaret Laurence, Hugh MacLennan, Mordecai Richler, and Gabrielle Roy. The series is to be ten volumes in all, each

volume covering five writers; the list is provided in a full introduction setting out aims and procedures. Publication has been assisted by the Ontario Arts Council (presumably from the block grant to ECW Press), the Canadian Federation for the Humanities, the Association for Canadian Community Colleges (which has had grants for its concerns in Canadian Studies) and the Association for Canadian and Quebec Literatures (one is not clear whether their help was financial - it may be, but it may be moral: this association's interest in bibliography as a base and forerunner of study and research is keen and long-lived). Though reference is made in the introduction of volume I to coverage for the 19th century, it turns out that the only names to be dealt with are Carman, Kirby, Lampman, Moodie, and Roberts. Here is a feature too often to be regretted in this kind of undertaking, which has a student audience largely in mind: undergraduate students meet the most prominent names, and, their interests being generally so fixed on the 20th century, the 19th century gets too short shrift. Gaps remain for both centuries which this series will not fill. Moreover, because most of the writers are alive, and some in full career, the volumes as published will have to be updated, a fact the editors recognize. ECW Press have already commissioned many of the works for their other series of critical studies, with remarkably short deadlines. I am sure I need not underline the significance of the two efforts being developed together. Despite the concerns just voiced about the bibliography series there is reasonable hope ECW will make it all happen: their entrepreneurial zeal is impressive, and the amount of time and effort they themselves contribute helps their accounts, they are catching a need where it is clearest, they have at their disposal a body of younger researchers in the Canadian field just coming into their strength, and they have the promotional effort already built up for the journal from which to work.

Meanwhile, other interests are surfacing in the field of Canadian literature. Instructors have become dissatisfied with the nature of many of the texts they have been using, and are complaining that too many of the paperback editions for the 19th century were shortened on dubious and mysterious principles so that it is impossible to give students an adequate picture of what their authors actually wrote and relate them to the contemporary literary traditions. At the same meeting in Montreal, ACUTE had a fully attended morning session on this topic, which evoked some fervent assent about the problem. A proposal is now - not coincidentally - before the Social Sciences and Humanities Research Council as an application to the Negotiated Grants Program for support for a series of critical editions of 19th century Canadian authors. Several in the audience rose to point out that such a project would only - and I underline the word - be feasible if the necessary descriptive bibliographies for the various printings of these works were part of it. Of such bibliographies there is a nearly total lack for Canadian literature, and serious literary scholarship especially on earlier periods of its history cannot be effectively mounted until that lack is acknowledged and dealt with.

I relate all these happenings not just because I have come to Vancouver almost directly from Montreal and have them still vividly in my mind, but as an example of how in any discussion of work already done and now being planned for a subject field,bibliography is absolutely inseparable for the recognition and the development of that subject. It must be done - and it must be made available by publication of some kind - if any subject is to have breadth and depth and writing about it to be more than impressionistic reaction.

The time surely favours a serious reckoning with this fact in the field of the fine arts related to Canada. I know that persons in this audience have experienced the same sense of confusion and of frustration that has bothered the study of Canadian literature over recent years, and the same uneasy feeling that inquiry and description continue to be done without the full benefit

of good bibliographic support. I expect the picture I have drawn of a variety of activities and hazards for the one field will apply in part to another, and that those interested in participating in fine art bibliography will be able to find parallels against which to place their own efforts. Jacqueline Hunter, in her paper for the 1974 National Conference, expressed a concern that art history, accepted as one of the humanities, would be able to demonstrate "that a work of art occurs in a time and place, that it has antecedents and becomes a precedent, and that it can be fully understood, completely appreciated, only in its historical context": for this purpose the inventories, indexes, union lists, and bibliographies looked for in the impressive report of the survey of Fine Arts Library Resources in Canada are essential,

The situation in the fine arts has been aggravated I am sure because of the nature of a good deal of the publication that has occurred to date on Canadian art. Many of the works published on the arts in Canada - I am thinking especially of painting here - have been published by trade houses, whose concentration, for reasons of popular sale, has traditionally been on a readable, somewhat impressionistic, not-too-long text with an amplitude of illustration, as much as possible in colour, to create a product that will attract the Christmas market and be a household showpiece. Let me not deride these ventures: to many of them we owe a range of well-printed illustration that is valuable for record purposes and has aroused a great deal of interest among the public, as well as texts that have aided in appreciation of it. But, persuaded that the general reader will be intimidated by footnotes and bibliography, the serious user whoever he may be - and I have never been persuaded that he does not exist among general readers - is deprived of the documentation which might support and explain the text, and the knowledge of Canadian painting has not been assisted by systematic build-up in these books of bibliographic reference information. Michael Bell's Painters in a New Land (McClelland & Stewart 1973) has no bibliography; neither has Clarke Irwin's Heritage of Canadian Art devoted to the McMichael Collection. Dennis Reid's Concise History (Oxford 1973), intended presumably as a book to be consulted often, has no bibliography because of "space limitations". If there is a bibliography it is often general and selective - with the principle of the selection unspecified. Hurtig's Modern Painting in Canada 1978 and Clarke Irwin's Art of Emily Carr by Doris Shadbolt, 1979, have such bibliographies. (Conversely, Maria Tippett's biography, Oxford 1979, has good footnoting, but no bibliography at all.) Here is a statement about the reading lists in William Withrow's Contemporary Canadian Painting, McClelland & Stewart 1972: "No attempt has been made to record everything which has been published on the artists discussed. The titles of books, catalogues or exhibitions, and articles listed are those which provide useful information for the general reader..." This is honest admission, but what are we missing in the omissions and how are we to identify it? None of these bibliographies are annotated. A striking exception in providing a full bibliography is Peter Mellen's Group of Seven. McClelland & Stewart 1970; it undoubtedly could take advantage of the full bibliography prepared by Dennis Reid on the Group for the National Gallery 1971 - a bibliography which is still a standard and still a lonely landmark. But then I look at Dennis Reid's Our Own Country Canada published by the National Gallery in 1979, a work described on the jacket as "packed with never-before-published material" and "a must for any serious student of Canadian history", and in the Foreword by Professor Vickers as a sign of "the literature of the present generation of researchers" coming out of the work behind modern major exhibitions. It is a fine book, which I am reading with pleasure and profit. Yet the author provides us only with a section of "Acknowledgements and Bibliography" which lists the "general sources", most of which would be familiar to us all, and then refers to the "lengthy, systematic research that is the real substance of this book" -- for the results of this research there is regrettably no bibliographic pulling together or summary from which other research work might proceed, and there are no footnotes (though references to contemporary

newspapers are dated) from which a reader could collect suggestions for exploration. Does this procedure perhaps reflect an uneasy compromise with the format of an exhibition catalogue?

The phrase "exhibition catalogue" suggests yet another handicap in an important type of publication in the fine arts. With some notable recent exceptions, exhibition catalogues are too often subject to the hazards of over-hasty preparation, inaccuracy, and lack of opportunity to prepare or to print supporting bibliography. Nevertheless, whatever their inadequacies, they are primary material; yet because of the ephemeral nature of their publication they have often been very hard to consult. (It is fortunate that the fine collection of exhibition catalogues of the National Gallery for 1919 to 1959 is being made available by McLaren Micro Publishing.) Both these handicaps can mean by implication a repetition of effort in research and documentation that is to be deplored. One way in which to attempt to reduce the handicaps is for those who review, comment upon, or use both types of material to make the problem known, with emphasis, so that those who prepare and those who publish the large works in the fine arts and the small ones will be moved to raise the standards of documentation. The survey of Fine Arts Library Resources points to other special challenges in the impressive but daunting array of vertical file material, the relevance of sale catalogues, and the bulk of information material not in print form.

Miss Dwyer's presentation will give you shortly an overview of what has already been contributed in bibliography, and by inference what is still to come will be revealed. I shall not go into that aspect of the subject in detail here, but I do not think I run much risk in assuming that the field can use longer survey bibliographies, annotated by preference, which will effectively map out a topic, and that it also greatly needs shorter, thorough works on genres, historical periods, individual artists and groups, and the associations which have supported the arts. As suggested by the paradigm I drew for Canadian literature, it is, I am sure, important to get past the major figures and groups into more secondary but still important figures and into earlier years. For contemporary figures the preparation of bibliography obviously has to be tentative, but it can still be useful. I know this from my own teaching. In a course called Canadian Literature in the Humanities, one half is devoted to the arts - music, painting, film, dance. Each student takes a topic that he or she has been curious about, and tries to discover what is available upon that topic in order to find the basis on which a presentation about it might be based. They often quickly discover the lack of bibliographic ordering, must search about as best they can, and even prepare their own tentative gathering. Topics such as Folk Art, Magic Realism, Norval Morrisseau, Woodland Indian painters, have brought out a familiar mood of concern in this regard, but also a good deal of meaningful effort.

Calling for this bibliography to the air will not produce it, I am afraid. Admittedly, in years of tight budgets and reduced staffs, time and energy are at a premium for librarians. Those who can apply for research leave are more fortunate in this respect than others. It should be noted that research support can be sought from the Social Science and Humanities Research Council for the preparation of bibliographical compilations which can be considered "instruments of research" Massive compilation projects, or continuing bibliographies such as current indexes to periodicals, are not likely for funding, however. Small research grants to help with typing are often possible

in universities, or typing assistance may be ingeniously manoeuvred in an institution. But let me suggest to you that the only real way to improve the bibliographical situation all recognize as sad is for individuals or teams to start on whatever interests them, without worrying in the first instance about what form the results may eventually take. The attractive aspect of bibliography is that it can begin modestly with a tentative drawing of boundaries for what is to be covered, and proceeed slowly or speedily as cards for entries assemble; it is a wonderful excuse for visits to likely sources with cards tucked away in briefcase or purse, and it enlivens reading, scanning, and listening because at any time alertness may pick up a valuable lead or reference. Bibliography, indeed, has itsreal excitements of discovery as unsuspected material appears, sometimes in unlikely places; it calls fully upon powers of imagination, sensitivity, and intellectual curiosity in the search for the true nature of the subject under survey. The most important caution in this assembly stage is the need for absolute accuracy of transcription, and for the fullest form of bibliographical description so that later editorial work by the compiler, perhaps responding to a suggestion by a referee, will not suffer because of the lack of a piece of information not put down when an article or book was first seen. I might note here that the information brought together for each entry at this time should include annotation about contents - such an inclusion will, at the very least, guard against possibly dismaying lapses of memory later about the significance of an entry and will be essential if a judgment is eventually made that annotation is a desireable feature for publication.

A style for the card entries should, of course, be worked out from the outset using good and appropriate models - instructional models or those suggested by well-prepared bibliographies. The blue kit contains a statement of criteria for the evaluation of enumerative bibliographies which can be kept in mind when the bibliographies are actually in preparation, and the statement concludes with a checklist of bibliographical style manuals. The style decided upon should be consistently applied as the bibliographer works along to save unnecessary motion or confusion later.

These matters may seem so obvious as not to be worth mentioning, but let me assure you that their importance cannot be over-emphasized. Bibliography, as an intellectual patterning of a subject and as reference aid, must not countenance mistakes, and it must demonstrate order and propriety in presentation. The principles or parameters followed in choosing items must be clear to the compiler as he works, and later explained fully to readers. Testing on the three characteristics of accuracy, propriety, and selection will be one of the first actions to be undertaken when publication is considered, for a book or series contribution, or a periodical submission; they will be prime points for any reviewer's attention later. As entries assemble, the compiler will want from time to time to test the scope of what is being attempted: the original boundaries may prove too narrow, or, more likely, too wide and they should be adjusted to get a more useful and practical focus. It is not helpful to end with a sprawling product whose very expansiveness is confusing..

Bibliography in this day and age, and given the sharp need we have for its services in such fields as the fine arts, should not be a secret art, as it has sometimes been in the past, practised silently by people who delight in keeping their information to themselves as a private treasure. There are several reasons for openness and several forms openness might take. There is safety to be gained from viewing of the entries at the assembly stage by a small number of other, friendly eyes - mistakes and incongruities may well be revealed by their scrutiny, at a time when it is easy to correct them. Taking a broader view, there is so much bibliography to do, we cannot afford the risk of

duplication of effort or too much overlapping; rather it should be possible for each bibliographer to record in a newsletter or some other rallying point that he is at work on a particular subject, and that he will receive suggestions with gratitude; the favour would, of course, be returned to fellow labourers. This sort of service is one that I was delighted to see the Newsletter of CARLIS performing in its latest issues. The Committee on Bibliographical Services maintains an inventory of work in progress and information can be filed there. The blue kit has a leaflet giving advice about the form in which this report should be submitted. In due course there will come a time when some kind of first release of the well-advanced bibliography would be appropriate. This last suggestion was one mentioned often at the 1974 National Conference on Canadian Bibliography. Bibliographers have at times been reluctant to realease their findings until they were sure the last "t" had been crossed, thus losing the benefit of comment on completeness and accuracy and on effectiveness of content and organization from their peers, and depriving possible users for a long period of the benefit of their work; yet one can be sympathetic for we have suffered at times from bibliographic releases that were premature and faltering, and caused more annoyance than satisfaction. This is particularly true for gatherings that were prepared in the first instance for class use or as part of assignments and have moved only a little way from that initial purpose. Nevertheless, if the kind of assembly I have been describing has been cautious and exact and reasonably comprehensive (after all, no bibliography ever created has been all-inclusive), release of a part of the whole in an informal manner --- photocopies or mimeographed typsescript to a circle of interested persons, or inclusion of a section in a journal --- can be of real value. I might mention here an example from my own Press's list: it will publish this year a bibliography of Canadian folklore in English, which circulated a few years ago in an informal typescript and was subsequently revised and expanded in response to comments received; it will be in its formal published volume a good example of a bibliography that maps out a subject.

There will come a time when the bibliography can be regarded as out of the tentative, testing time and ready for release as a full-fledged contribution. Some bibliographies are suitable in article length and may try their fortune in a periodical or similar publication. Others may be too large for this format, and others again reach to book length. What are the realities of publication? Again, may I refer you to the blue kit and to the leaflet by Anne Piternick entitled "The Publishing of Canadian Biographies" which has a great deal of succinct information about the realities of publication and how to try to meet them.

To be truthful I too must report some generally grim news. The fact is that today formal publishing in all aspects of the humanities is not in a happy state. Some of the reasons are to be found in the perils of publishing anything: I need not tell an audience of librarians that rising costs and inflation have afflicted books in general; the effects upon all aspects of book production and upon promotion and marketing (postage to take only one example) make it harder and harder to get the necessary balance of revenue and expense. Lists have had to be scrutinized carefully as a result. When one comes to look at publications related to research, certain other effects are at once noticeable. The larger trade houses which did some of the publishing of scholarship are withdrawing from the field (in Canada, examples are Macmillan and McClelland & Stewart, both of whom have issued such works in past years and were among the presses with bibliographies on their list when I surveyed the situation in 1978 for Colloquium III of the Bibliographical Society of Canada).

In the specialized fields of the humanities, the dilemma has been especially serious, and they have been hard hit by the overall reductions in library budgets, especially in favouring periodicals over books, and by dropping enrollments which have affected opportunities for texts and supplementary works as well as for scholarly books. Current inventories have had to be reduced, and in future sales must be possible in sufficient quantitiy over a shorter time period to warrant publication. Some forms of publication, especially in the humanities, will likely have an especially hard time: collections of essays, critical editions, bibliographies without demonstrable promise of a sufficient body of users who can be readily identified. The market is tight. It is not encouraged for bibliographies and indexes by the fact that often when finding aids strongly requested by librarians and others are prepared and published, sales are disappointingly small and the supplements that update them sell noticeably fewer copies than the first issues. If the field wishes bibliography it must buy it when it appears.

But the market is not closed. The lists of some established presses, especially university presses - and there are current examples for British Columbia, Manitoba and Toronto - continue to carry at least a few book-length bibliographies with a wide enough market to make a sales effort possible. There are also a fair number of smaller presses with an interest in literature and the arts who might well be approached about publication; they provide a good deal of material for use in Canadian studies programs, at various levels, and the fine arts cannot be neglected in such programs. It should be noted that subsidy from a granting agency such as the Canadian Federation for the Humanities or the Social Science Federation of Canada can be applied for; this subsidy is available for bibliographies and reference works that satisfy two criteria: "they fulfil a real need in the scholarly community; and ... they have been well executed (in the sense of completeness, accuracy, full reference material, validity of critical comments, etc.) Normally enumerative bibliographies, consisting simply of compilations of data, with a minimum of scholarly apparatus, are excluded from consideration." This whole question of formal publication is discussed further in the Colloquium paper I've just mentioned and you might care to consult it.

I can also turn to an actual advantage of bibliography for publishers, which is contributed in large part by technology. A bibliography lends itself well to production by photography of well-prepared typsescript, and publishers are likely to ask that camera-ready copy be supplied to them. By using such copy, the expenses of typesetting and proof-reading and correction are removed, and the work can be priced much more effectively for what will be in any case a limited market. Even with subsidy to assist the production expenses of handling the manuscript, running, and binding, the costing will be tight. Provision of camera-ready copy is thus often a key ingredient in the equation. Word-processing machines in a small press or in the bibliographer's institution are another way of cutting down the steps and cost before a printing run begins.

Camera-ready copy means a clear, black type image set neatly on the paper according to a format which specifies margins and page lengths, and, of course, copy that is without error. The physical preparation of such copy is the last exercise of the rigorous emphasis upon accuracy from the moment the bibliography was begun.

Such progress to publication may not be possible for all bibliographies, however useful, because the market is too uncertain or the length is not suitable for formal publication. Self-help may have to be the answer here - with, it is to be hoped, the encouragement and advice of some sponsoring group interested in the subject field. The actual production of a

physical text may not be the largest obstacle: distribution could be the real problem. In my paper to the Bibliographical Society's Colloquium III I suggested that I could see the advantage of what might be called a bibliography book store, which would take bibliographies into stock, list them as available, sell them on demand in the form of copies made by reprography, and remit an agreed-upon portion of the revenues to the compiler. This "book store" (which would be not unlike the operation originally carried out for dramatists' scripts by Playwrights Co-op) might come to be known as The Bibliography Place and people would get accustomed to consulting it to see what was available and ordering from it. It would not be a publisher - who normally catalogues, promotes, and distributes domestically and internationally - but it would get over the problem of service for bibliographies that are needed but do not lend themselves to more formal presentation. I could see such a bookstore operating for many subject areas in bibliography or set up for one specific - but sufficiently wide - subject.

Recently this clearing house concept has come up for discussion in another context. The National Library has been giving some thought to expanding its service to bibliographies. It was always possible to deposit a completed bibliography there, in the Central Bibliography File maintained by the Reference and Bibliography Section; nothing was done to announce its presence although copies could be made on request and compilers could draw attention to it by sending a note to the newsletters in their field. The current concern is whether a more active clearing house centre might be set up for completed but unpublished bibliographies and for bibliographies in progress. The Committee on Bibliographical Services discussed such a centre at its meeting in March and a proposal is being drafted now. The centre would require a good descriptive record for the Dobis system of what the compiler has done or is about: title, coverage, sources used, format, arrangement, etc. -- and access to this record through access points would be provided on-line in-house, or through printed or COM-fiche announcement services (perhaps as part of a more general Clearing-house for shadow literature); for bibliographies in progress it might be possible to provide copies of the record sheet on demand.

I should like to mention two other matters related to the effect of costs and the availability of technology. One is that more provision by fiche of extended support material for books or other projects or of large amounts of illustration will have to be undertaken, and I trust that libraries will recognize this necessity and accept it, however reluctantly. Good quality fiche for illustrations in colour are not a problem. Fiche are the obvious answer to the catalogues raisonnés that are an acute need in some areas of Canadian fine arts.

I have mentioned self-help, and stressed that it may have to solve some of the difficulties in getting bibliographic work moving. Is there a possibility that in such a gathering as this there is the nucleus of a sponsoring group which would take on the task of defining a series of bibliographies adapted to the needs of the fine arts in Canada, discussing this series with the Social Sciences and Humanities Research Council with regard to research grants and with the Canadian Federation for the Humanities for publication assistance, and presenting it to publishers as a proposition? It would be able to discuss contributions to the series with possible compilers, set the general instructions for their work, and review that work when it is nearing completion. The ECW series might spring to mind here - but I am also thinking of a series published at the University of Toronto Press called Toronto Medieval Bibliographies under the editorship of John Leyerle. There are some seven items in this series, of varying length, all but one special case prepared from camera-ready copy. They are being done on subjects hitherto hard to pursue by students and researchers

because they lacked bibliographic maps and together they are gradually constituting a valuable aid to study. An essential requirement here is judicious selection of topics, insistence upon good standards of compilation, and a determination to move with reasonable agility and despatch so that the series does not lose flexibility or momentum. May I urge you all to think of this kind of model ?

One point is particularly important to bear in mind. Librarians who prepare to be creators as well as glad users of proper and adequate bibliographical aids need to make connections with university departments or research-type institutions, who should be concerned about their development. It is there that scholarship in the fine arts proceeds, that directions of discovery become apparent; a relationship with research can therefore be informative and supportive when bibliographic work is underway. It is also important that the bibliographic concern penetrate to students, undergraduate but especially graduate, so that they will be impressed with a sense of what bibliographic underpinning for their own work can mean and with a conscience as well as information about how it should be presented in that work. (This need is discussed in the leaflet "Education about Bibliography" in your kit.) I am under no illusions about the recognition that is given to bibliography in most university disciplines or related institutions - it may be used cheerfully if available, but the challenges it presents in its preparation are not necessarily understood or respected. Those who believe in its value must persevere in a missionary work of persuasion. The Committee on Bibliographical Services for Canada has recently through the Learned Societies been attempting to give this message to academics - it has been speaking to annual meetings of the societies, distributing the kits, as has been done for this session, and preparing descriptive pieces about its work to go into their newsletters. The leaflet on "Visibility for Bibliography" was specifically prepared to present a message for possible supporters. The Committee is also working with a bibliographic sub-committee of the Association for Canadian and Quebec Literatures which held a conference on Canadian Bibliographical Problems in March 1980 and passed a number of resolutions concerning such matters as retrospective periodical indexing, support for on-going enumerative bibliographies in the humanities, resource guides to sources for the study of Canadian literature in English, and the implications of standardized automation procedures. The Committee is also pleased to be planning a follow-up of the 1974 National Conference on Bibliography at the Learned Societies meeting in Halifax in June 1981; it will be under the sponsorship of the Association for Canadian Studies, an interdisciplinary society with members in universities, colleges, and other institutions whose interests range from literature to science to the arts; at the Halifax conference directors of Canadian studies programs in Canada and abroad will be present and the Committee expects to have a good forum for its voice. The society that brings together art librarians, art historians, and curators does not meet with the Learned Societies. Can it be a way of making contact informally or formally, personally or by planned sessions, between those who are concerned with bibliography and those who teach and research in the branches of the discipline? If the Committee on Bibliographical Services can be of any assistance in the kind of liaison I have been recommending it will be happy to respond.

There is much to do. But it is good work and it will lead to a richer understanding by more people of a vital part of life in this country. Dennis Reid's study of the Principal Landscape Artists has as its epigraph words written in 1889 by William H. Withrow about a book on art he had written: "Of this magnificent National inheritance we propose to give a concise description...." That is also the honourable work of bibliography.

BIBLIOGRAPHIES AND INDICES: CANADIAN ART & ARCHITECTURE

compiled by Melva J. Dwyer

The following list of references is not intended to be complete but, instead, should serve as a guide to the types and sources of material presently available.

In all cases there is some Canadian content, although it is very limited in those books mentioned in section II.: General Guides to the Fine Arts.

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Segger, Martin. Victoria: A Primer for Regional History in Architecture. Watkins Glen, N.Y.: American Life Foundation and Study Institute, 1979.

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INDICES

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II. SOME SPECIALIZED PROJECTS:

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An on-going project.

Concordia University Art Index to Nineteenth Century Canadian Periodicals.

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Includes all members of the Academy whether they exhibited or not. Also includes references to the location of biographical information about the members. To be published by University of Toronto Press, Fall 1980.

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An on-going project.

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An updated microfiche edition is proposed soon.

C A R L I S Annual General Meeting - C L A 35th Annual Conference
Hyatt Regency Hotel, Vancouver, 14 June 1980

MINUTES

The meeting was chaired by Kathy Zimon

1. CARLIS 1979/1980 Annual Report. Minutes of CARLIS 1979 Annual General Meeting.

   Motion: That the CARLIS 1979/1980 Annual Report and the Minutes of the 1979 CARLIS Annual General Meeting be adopted as read
   moved: Ken Chamberlain
   seconded: Peter Anthony
   carried

2. Business arising from the Minutes

   2.1 Membership

   The CARLIS NEWSLETTER mailing list has been matched with the most recently available CASLIS membership list in an effort to determine the current number of CARLIS members. A total of 110 names appeared on both lists. Changes in the CLA membership form should provide us with reliable figures in the future.

   2.2 By-laws

   The CASLIS Executive Committee contacted Kathy Zimon this year, noting that CASLIS requires of CARLIS some formal terms of reference and procedures. In response to this request, the CARLIS Executive Committee has struck an Ad Hoc By-laws Committee to draft by-laws for consideration by the CASLIS Executive Committee and by the CARLIS membership. The following CARLIS members have agreed to serve on the Committee: Peter Anthony, Ken Chamberlain, Theresa Boyce Iverson, and Kathy Zimon. The Committee is to report to the next CARLIS Annual General Meeting.

   2.3 ARTISTS IN CANADA Project

   Melva Dwyer, Chairman of the Committee directing the Project, reported on its progress. Members of the Committee and other interested librarians have met informally three times over the past year, twice in Vancouver and once in Ottawa. To summarize:
   - the Committee feels that the project is viable
   - libraries which had responded to the National Library's Survey on Library Resources in the Fine Arts in Canada have been contacted if they indicated having vertical file collections on Canadian artists
   - Susan Hasbury has received lists from 17 of the 67 institutions and commitments from a number of others
   - input of this data to the National Museum's data base for ARTISTS IN CANADA is slated for Autumn 1980
   - the new edition of ARTISTS IN CANADA, scheduled for Spring 1981, could then indicate locations for vertical file material in at least 17 institutions in addition to the Library of the National Gallery
   - financing of the project has received considerable discussion;

determination of costs is the next task of the Committee, with a recommendation for methods of raising necessary funds to follow

discussion:
- the Committee should try to inform all of its members of upcoming meetings, even when these meetings are of an informal nature
- both CLA and CASLIS have funds set aside for special projects and should be considered as potential funding sources

3. New Business

3.1 Resignations. Nominations

The Chairman has received resignations from the Vice-Chairman, Virve Wiland, the Secretary, Murray Waddington, and the NEWSLETTER Editor, Pat Parnell. In the absence of stated terms of office and procedures for election of officers, and since the By-laws Committee has been charged with addressing these issues, the Chairman asked Loren Singer to complete this term as Vice-Chairman and Theresa Boyce Iverson to act as Secretary. Mary Williamson took on the job as NEWSLETTER Editor with volume 4, no. 3.

Officers for 1980/1981:
Chairman: Kathy Zimon (University of Calgary)
Vice-Chairman: Loren Singer (Concordia University)
Secretary: Theresa Boyce Iverson (Universities Council of B.C.)
NEWSLETTER Editor: Mary F. Williamson (York University)

3.2. CANADIAN ART LIBRARIES NEWSLETTER

Mary Williamson has edited the last three issues of the NEWSLETTER. Her report was read by Kathy Zimon. The Editor noted that the large number of members and non-members contributing to the NEWSLETTER indicates the need for CARLIS and the interest in art libraries and librarianship. She reported that the rising cost of issuing the NEWSLETTER and the increasing size of its mailing list resulted this year in the NEWSLETTER exceeding its budget. She recommended establishment of a small subscription fee ($3.00) for individuals on the mailing list who are neither CLA members nor honorary recipients (e.g. editors of ARLIS/NA NEWSLETTER, ART LIBRARIES JOURNAL). She further recommended that a cash advance for each issue be made available to the Editor by the CASLIS Treasurer, to avoid continuation of last year's situation, where long-term out-of-pocket expenses were incurred by the Editor.

The Chairman thanked Mary Williamson for the excellent job she has done with the NEWSLETTER, noting the increase in number of pages, quality, and substance of the articles which have appeared in recent issues, and expressed the hope that Mary will agree to continue as Editor.

3.3 RILA: REPERTOIRE INTERNATIONAL DE LA LITTERATURE DE L'ART

Canadian content of RILA has been drastically reduced over the past few years

discussion:
- National Gallery materials have not been sent on a regular basis to RILA
- Art Gallery of Ontario publications are being abstracted by AGO

curators, so these materials are included in RILA
- perhaps librarians of major art institutions could be contacted to make them aware of the gap
- Melva Dwyer offered to contact RILA to determine what journals they wanted abstracted and in what depth, and to solicit volunteers to be responsible for abstracting specific journals
- both CARLIS and CLA should contact the National Gallery on this matter

Motion: That CARLIS contact Madame Shih of the National Gallery of Canada, urging that the Gallery resume its role in coordinating the abstracting of Canadian art materials for inclusion in RILA
moved: Karen McKenzie
seconded: Ken Chamberlain
carried

Motion: That CARLIS place the following resolution before the CLA Resolutions Committee:

Be it recognized that the Canadian Library Association, recognizing the importance of access to bibliographic resources in Canadian art, urge the National Gallery of Canada to resume its role in coordinating the abstracting of Canadian art materials for inclusion in RILA: REPERTOIRE INTERNATIONAL DE LA LITTERATURE DE L'ART.
moved: Karen McKenzie
seconded: Rhoda Baxter
carried

3.4 1981 CLA Conference, Hamilton

The Chairman requested suggestions for next year's CARLIS program

3.5 CARLIS Workshop: BIBLIOGRAPHY AND INDEXING FOR THE FINE ARTS

The Chairman reported that the workshop was a success. Eighty people registered, where only thirty-five were expected. Melva Dwyer, the workshop coordinator, was thanked by the Chairman for her efforts and presented with a gift.

Motion: That Melva Dwyer be thanked for arranging and coordinating the 1980 CARLIS Workshop
moved: Rhoda Baxter
seconded: Peter Anthony
carried

3.6 9th Annual ARLIS/NA Conference, San Francisco, 21-26 February 1981

As regional representative for ARLIS/NA, Karen McKenzie outlined the conference program and urged attendance. Some of the workshop/meeting topics will be: computer applications; local architecture; AACR II; alternative art journals; mini-computers; interdisciplinary studies; facsimile and reprint publishing. The final session will be a joint ARLIS/CAA program.

4. Motion to adjourn
moved: Karen McKenzie
seconded: Jan Roseneder
carried

Theresa Boyce Iverson, Secretary

CARLIS By-laws

The CARLIS Executive Committee has struck a committee to draft by-laws for CARLIS, covering such matters as purpose (terms of reference), membership criteria, list and duties of officers, and selection and election procedures for officers.

The Committee would appreciate receiving suggestions and/or comments from any CARLIS members. Please address contributions to:

T. B. Iverson
Chair, CARLIS By-laws Committee
3031 Alma St.
Vancouver, B. C.
V6R 3S9

1981 C L A Conference, Hamilton, Ontario

Valerie Harris, Hamilton Public Library, is in charge of CARLIS local arrangements. Mary Williamson, York University is co-ordinating the CARLIS programme. Tentative plans are underway for a half-day session designed to maintain the momentum of the 1980 workshop. Individuals who are actively involved in bibliographic and indexing projects in the fine arts will be invited to discuss their work, especially methodology.

The Editor of the CARLIS Newsletter welcomes information about such projects for publication, and for the June 1981 workshop.

CORRECTION

VANGUARD, published by the Vancouver Art Gallery, changed its name from the Vancouver Art Gallery Bulletin to Vanguard in 1972, not 1942. In 1979 it became an art periodical.

- worthy societies

SOCIETY FOR THE STUDY OF ARCHITECTURE IN CANADA
Box 2935, Station D
Ottawa, Ont. K1P 5W9 Institutional membership $15.00

goals include:
-producing a regular newsletter with news of activities in related organizations, lists of new publications...
-issuing guides to photographic and other visual resources in connection with the study of Canadian architecture
-promoting the collection of papers, business records, drawings and contracts of such persons connected with Canadian architecture...
-publishing a bibliography of existing material, and encouraging the publication of handlists, guides, pamphlets and books dealing with architecture in Canada

THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA
P.O. Box 115, Postal Station 'S'
Toronto, Ont. M5M 4L6 Membership $10.00

Publish Photographic Canadiana newsletter

CANADIAN ARCHITECTURAL RECORDS SURVEY

The Canadian Centre for Architecture, founded in 1979, is a private institution interested in all aspects of the study of architecture and the built environment. One of its purposes is to act as a clearing-house for information pertinent to architectural records in Canada.

For this reason, the Centre has initiated the Canadian Architectural Records Survey. Funded in part by the Canada Council, the aim of CARS is to collect information on the location and contents of architectural holdings in Canada and then publish a comprehensive research guide which will be distributed across the country for the use of students, researchers, and scholars. All information will be kept on file and the guide will be continually updated.

Architectural collections may be public or private and may consist of architectural records in the broadest sense:

- drawings
- renderings
- blueprints
- views of buildings
- books, periodicals and other printed material
- post card collections
- cadastral maps, insurance atlases and other large scale maps showing buildings
- photographs and slides
- personal or business papers

If you know of any individuals, institutions or organizations which may be in possession of any architectural records, such as those listed above, it would be most appreciated if the information were forwarded to G. Pierre Goad, Project Coordinator, CARS, The Canadian Centre for Architecture, 418 rue Bonsecours, Montreal, Quebec H2Y 3C4 (514) 871-8107.

Publications

Milrad, Aaron and Agnew, Ella

The art world; law, business and practice in Canada.
Toronto: Merritt Publishing Co., 1980. $27.95

The art world answers questions about the business of art, and legislation relating to art, which art librarians in Canada regularly must deal with. The issues covered include: museums policy on evaluating works of art, ownership of copyright on works of art, definitions of "original print" and "fine art print", taxation and donations of cultural property, customs duties on art, the setting up of non-profit art societies and associations, contracts between artists, gallery owners and buyers, auction practices, and the law on obscenity and art. The audience for this information will likely be collectors, artists, art dealers and art exhibitors, and all should be familiar with the laws and practices in Canada which have a bearing on their activities. While the book does not print verbatim the law on copyright, the Cultural Property Act, tax laws covering capital gains, and details of customs duties, it does summarize the main points of legislation in easily understandable form. Recommended for all art libraries.

MFW

Women's Bookworks; a survey exhibition of contemporary artists' books by Canadian women including unique book-objects and printed editions. Montreal: Powerhouse Gallery (available from Art Metropole, Toronto) 1979. $6.00 Loose pages in a box

In Canada the book as a medium of artistic expression has not so far attracted the wide interest among creators and collectors such as is found in the United States and Europe. But booksellers and promoters, including Art Metropole in Toronto, and Véhicule Press in Montreal, and producers such as Coach House Press, N.E. Thing, and General Idea are gradually changing all that. Libraries on the whole have been hesitant about adding artists' books or "bookworks" to their collections. The lack of cataloguing copy in bibliographic data bases confirms this. In most ways, artists' books violate libraries' prejudices about how books should be made, organized and distributed. They are often not bound, perhaps lacking a title page, and available only from specialist dealers - most libraries would rather not be bothered. Artists' books are usually much less expensive than books about art, and may have been intended by their creators to be ephemeral throwaways.

Most of the bookworks included in this travelling exhibition are not of the "book/multiple" type, but are more often one-of-a-kind sculptural book objects. The catalogue deserves a place in Canadian art reference collections. All 56 bookworks are illustrated on titled loose plates which also include a statement by the artist on the reverse. The introduction by Sarah McCutcheon outlines the brief history of artists' books in Canada, noting the artists, galleries, publishers and dealers who have been actively involved.

MFW

Cook, Ramsay.

William Kurelek; a prairie boy's visions. (William Kurelek Memorial Lectures, 1978). Reprinted by the Ukrainian Professional & Business Club of Toronto, from the Journal of Ukrainian Studies vol. 5, no. 1, Spring 1980. 4 col. plates

A Canadian historian discovers in Kurelek's paintings, and in his published and unpublished writings clues to the understanding of the artist's imagination and the means of interpreting his work.

MFW

Indian artists print workbook. New York: Arts & Culture of the North, 1980.

"All catalogued prints (over 3,600) from the Canadian Arctic 1959-1980, plus many special commission and uncatalogued prints dating from 1957.

- Listed and annotated by co-operative, artist, year and catalog number
- Indexed by artist; cross-referenced by co-operative
- Indexed by print title; cross-referenced by artist"
- Retail prices and auction prices realized

Price: around $50.00, from Arts & Culture of the North,162 East 80th Street, New York City 10021.

PORTFOLIO MAGAZINE, subscription (4 issues) $25.00

A glossy magazine exhibiting work by Canadian artists in the communications industry.

Portfolio
Kiomi Investments Limited
Suite 504
111 Queen Street East
Toronto, Ont. M5C 1S2

PARALLELOGRAMME, free to artists, $10.00 to others

"the bi-monthly publication of The Association of National Non-Profit Artists Centres."

Parallelogramme
217 Richmond St. W., 2nd floor
Toronto, Ont. M5V 1W2

In its fifth year, Parallelogramme provides an information network for artists operating outside the commercial galleries: exhibitions, exhibition space, video, performance art, publications.

THE OFF CENTRE CENTRE NEWSLETTER LETTER

is published by the Off Centre Centre, 3rd Floor, 118-8th Ave.,S.E.
Calgary, Alberta T2G OK6,
Calgary's alternate gallery. A $10.00 institutional membership will buy a subscription to this occasional publication (the word "letter" in the title most accurately describes its format) which lists exhibitions, events, happenings, etc. that take place at the gallery.

THE CANADIAN CENTRE OF PHOTOGRAPHY AND FILM
596 Markham Street
Toronto, Ont. M6G 2L8

Membership includes Newsletter, free access to all materials in the Reference Library, discounts on publications, advance information on exhibitions. Several categories of membership including Individual at $15.00.

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inside

An Agenda for Bibliography in the Fine Arts
by Francess G. Halpenny

Floreat Bibliographia
by Roy Stokes

Bibliographies & Indices: Canadian Art & Architecture
compiled by Melva J. Dwyer

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The CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER is published three or four times a year. Contributions are invited: notes on publications, people, bibliographical work-in-progress.

Next editorial deadline is NOVEMBER 20, 1980

Send items for publication to the Editor: Mary F. Williamson,
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Toronto, Ont.
M4T 1V8

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